at finding ancient remains being destroyed or made away with in obscure buildings, when it was known that the monument of Ann, Queen of Denmark, had been removed from Westminster Abbey within a very few years and sold. It was surely time that Government should take some steps to ensure the preservation of our ancient monuments.

Mr. Thomas Wright, M.A., afterwards read a paper "On the Romantic Materials of History; illustrated by the Autobiography of Egwin Bishop of Worcester;" but following the plan we have pursued on other occasions, we must confine ourselves principally to notices of some of those papers which relate to architectural antiquities, the arts, and the general question of the preservation and study of our ancient monuments.

The illustration of the cathedral was undertaken, under some disadvantages, by Mr. Ashpitel, F.S.A. (Mr. Creey, who had on previous occasions performed this duty, being unable to attend), and the association owe him thanks for much painstaking. Tuesday morning was given to this matter.

The salient features offered by the cathedral are a curious crypt under the choir (presenting a semicircular east end, small columns, with cushion capitals exactly like those in the crypt of Gloucester Cathedral, and rubble vaultings, at the east end very curiously groined), a very fine Early English choir, with eastern transepts of the same character; the western, or main transepts, Norman, much cut about and altered; and a nave of the Decorated period, but presenting, at the extreme west-end two compartments on either side, and the front wall, though sadly mutilated, of semi-Norman work. Most of the window-openings are filled in with perpendicular tracery, and the modern architects employed from time to time deserve but little credit for their work. Externally, this cathedral was notable, in old times, for very lofty spirets on turrets flanking the ends of the transepts and elsewhere, in addition to the central tower, but most of these have given place to pinnacles of a very different appearance.*

Spite of these disfigurements, it has many beauties and well deserves better terms, as Mr. Ashpitel very properly remarked, than have been applied to it by some who have written about it.

Its reputed history may be briefly outlined thus:—Bishop Oswald, in Saxon times, 983, built a cathedral, which, in 1041, was burnt, with part of the town, by the soldiers of Hardicanute. In 1084 Bishop Wolstan began a new cathedral "from the foundation," either to the south of Oswald's church, as is stated, or on the site of it, and finished it in 1096. It was partially burnt in 1113, also in 1202, between which periods the great tower fell, and it was newly dedicated in 1218. In 1224 Bishop Blois commenced the rebuilding of a part of the cathedral; in 1317 the vaulting of the north aisle of the nave was done, and in 1374 the present tower was built. The first questions that arise are, did Wolstan build on the site of Oswald's church? and, if so, is the present crypt part of the latter, and, therefore, Saxon work?—the old story.

Mr. Ashpitel made a fair fight for the Saxons, premising, though, that he was rather saying what might be advanced in favour of the early date, than giving his own opinion. For, as he said, we see no reason whatever for believing that any of Oswald's church remains. The crypt is doubtless part of Wolstan's church: the transition Norman work, at the west end of the nave, may belong to the rebuilding after the fire of 1113, and the choir to the beginning of the thirteenth century, after the fire of 1202. The nave must belong to the next century, and shows no work which can with reason be ascribed to the date at which Blois is stated to have begun it.

An examination of the cathedral and the adjoining buildings disclosed many points of interest, to which we will refer next week, when we can write less hurriedly than we are now doing, amidst the bustle of "the Star and the Garter," the "looking in" of friends, and the general excitement which prevails. In the evening of Tuesday, at the Guildhall, Mr. J. M. Gutch, F.S.A., read an account of Queen Elizabeth's visit to Worcester (August 13th, 1575). Mr. J. R. Planché, F.S.A., read an amusing paper "on certain peculiarities in the ladies' head-dresses of the fourteenth century," illustrated by a series of sketches, in part from tombs in the cathedral. A paper, by Mr. J. O. Halliwell, "on the custom of Cathersing, as formerly practised in Worcestershire;" and an account of "Early Remains in the Channel Islands and in Wales," by Dr. Lukis, were also read.

The excursion, on Wednesday, to Sudeley Castle, the seat of the Messrs. John and William Dent, was very numerously attended, and its hospitable owners afterwards entertained the whole of the visiters, numbering from 170 to 200, in a princely manner, expressing the pleasure with which they received the association—with a hearty English feeling and a good appreciation of its purpose.

The Dean of Worcester, in responding to a toast, stated his belief that the visit of the association, and their remarks on the cathedral, would raise the estimation of that structure in the minds of its custodians, and lead them more carefully to preserve and renew it. Lord Ellenborough, Lord Albert Conyngham, the High Sheriff of the county, Colonel Bell, Sir Henry Dillon, and others addressed the guests.

Sudeley Castle, commenced about 1442 by Sir Ralph de Boteler, and continued through the following century, was a fine castellated mansion, with two spacious quadrangular courts, embattled towers, and a chapel. Fuller says that it was, "of subjects' castles the most handsome habitation, and of subjects' habitations the strongest castle," a description which, something analagous to a modern and less flattering expression which terms a contemporary, "an architect amongst antiquaries and an antiquary amongst architects," shews it was built more for peace than war.

It was here that Katherine Parr, widow of King Henry VIII., and afterwards wife of Sir Thomas Seymour, died, and was buried. In 1644, the Parliamentary troops, who were then pursuing the king to Worcester, destroyed the building, and the poet was able to sing,—

> "Thy sun is set, thy battlements are fallen,
> And sunk to ruin thy baronial hall,
> Once far-famed Sudeley!"

The present proprietors became possessed of it in 1837; and with the aid of Mr. Egington, the architect, have restored and fitted up for habitation a considerable portion of the structure, and are gradually getting together a number of curious things, in the shape of pictures and carved furniture.

The chapel, which is a late specimen of Perpendicular work, has a square turret, almost tower, growing out of the gable of the west wall, and forming a remarkably picturesque feature.

A meeting was held in the evening at Worcester to read papers,—but of this we must speak hereafter.

* The [illegible] in Mr. Britton's excellent [illegible] shows these spirets.

ON EARLY MONUMENTAL EFFIGIES

PREVIOUS TO THE TIME OF KING JOHN, AS ILLUSTRATIVE OF THAT MONARCH'S IN WORCESTER CATHEDRAL.

The monumental effigies which time and the hands of the spoiler have spared to us, are among the most valuable bequests of our ancestors. They appeal at once to the historian, the genealogist, the antiquary; to those who direct their research to the early state of the arts, and to those who study costume. "In their habit as they lived," faithfully rendered in the minutest point, do we again see the heroes, the sages, the royalty of past times, as vividly represented as the state of the art of sculpture, at so early a period, could enable the artist to execute them. Quaint and grotesque they may appear to the eye educated in observance of classic elegancies, but this is the fault, in many instances, of the age, rather than the ability of their fabricants,—a fault we may the more willingly excuse, as the simple love of truthful delineation, which principally guided the hand of the artist, has preserved to us such faithful counterparts of those "whose actions stirred the nations;"—that, in interest and value, our more modern classic monuments sink into insignificance as counterparts of the men they commemorate, and, in many instances, become ludicrous. The knights of the holy wars—those who secured our liberties at Runnymede, or fought at Cressy and Poictiers—appear as on the battle-field

> "Laid down to rest with corslet laced,
> Pillowed on bucklers cold and hard."

The imagination is not diverted, and common sense offended, as in St. Paul's among the modern tombs, where captains at Waterloo, with naked limbs and Grecian swords, literally die in the arms of stone Victories, designed after Roman bas-reliefs; nor are we called upon to acknowledge such resemblances as the effigy of Dr. Johnson must bear to the real man: the one walking Fleet-street in broad cloth and buckles, the other standing naked on a pedestal, in humble imitation of the Farnese Hercules. To no such anomalies will I direct your attention, but to the truthful relics of earlier men, one of the most truthful and interesting of which remains in the cathedral of Worcester.

The earliest monumental effigy of an English sovereign in this country is that of King John in Worcester Cathedral. Our earlier kings were either buried in their French dominions, or interred without sculptured effigies, or their tombs have been destroyed. At Fontevraud, in Normandy, existed before the first French revolution the effigies of Henry II., his queen, Eleanor de Guienne, and Isabel d'Angoulême, the queen of John. These effigies, as well as the abbey which enshrined them, were reported to have fallen beneath the devastating hands of the revolutionists. We owe to the zeal and perseverance of a lamented artist, Charles Alfred Stothard, their resuscitation in delineation. He hazarded a journey to Normandy in order to ascertain their fate. "An indiscriminate destruction, which on every side presented itself in a track of 300 miles, left little to hope on arriving at the Abbey of Fontevraud; but still less when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey. Since this period another effigy of Richard I. has been found in the Cathedral of Rouen, to which he had bequeathed his heart, and where it was interred, and over which this effigy was placed. All these figures are more or less mutilated; and though of better execution than that of King John, do not possess so entire and perfect a resemblance as that curious monument."

To point out fully the curiosity and interest of the tomb of King John, it will be necessary to take a brief survey of the history of monumental effigies previous to this period.

The earliest sepulchral monuments in this